The Red Shoes

"ONE OF THE YEAR'S TEN BEST! One you must see! Thrilling blend of color, music, imagery!" —*Bosley Crowther, N. Y. Times*

"ONE OF THE YEAR'S TEN BEST! A great picture! For the second time this year . . . a film that will take its place among the movie greats! The first, of course, was 'Hamlet.' This one is 'The Red Shoes.' Nothing short of exquisite!"
—*Rose Pelswick, N. Y. Journal-American*

"AMONG THE YEAR'S TEN BEST! Completely irresistible . . . engrossing, enchanting work of art!"
—*Howard Barnes, N. Y. Herald-Tribune*

"ONE OF THE YEAR'S TEN BEST! A screen achievement! Superb Technicolor production . . . will attract anyone interested in a beautifully produced and interesting moving picture!"
—*Kate Cameron, N. Y. Daily News*

"AMONG THE YEAR'S TEN TOP! Superb creations! Lavish . . . treated with taste, discretion and imagination! . . . remarkable discovery in Moira Shearer!" —*Alton Cook, N. Y. World-Telegram*

J. Arthur Rank presents

A Production of The Archers

ANTON WALBROOK • MARIUS GORING
MOIRA SHEARER

LEONIDE MASSINE ROBERT HELPMANN
ALBERT BASSERMAN ESMOND KNIGHT
LUDMILLA TCHERINA

in

"THE RED SHOES"

WRITTEN, PRODUCED and DIRECTED BY MICHAEL POWELL & EMERIC PRESSBURGER

Original Screenplay by EMERIC PRESSBURGER. Additional dialogue by KEITH WINTER
COLOR by TECHNICOLOR. Director of Photography JACK CARDIFF, A.S.C. Camera CHRISTOPHER CHALLIS
Production designed by HEIN HECKROTH. Art Director, Arthur Lawson
THE BALLET OF "THE RED SHOES" Choreography by Robert Helpmann
The part of the Shoemaker created and danced by Leonide Massine

Color Control	Natalie Kalmus	Technicolor Composite Photography		Sound	Charles Poulton
Associate	Joan Bridge	F. George Gunn and D. Hague		Dubbing	Gordon MacCullum
Scenic Artist	Alfred Roberts	EDITOR		Music Recorder	Ted Drake
Miniature Painting	Ivor Beddoes	REGINALD MILLS		Liaison Editor	John Seabourne, Jr.
	Joseph Natanson	Wardrobe Dorothy Edwards		Continuity	Doreen North

Music Composed, Arranged and Conducted by BRIAN EASDALE
The Royal Philharmonic Orchestra conducted by SIR THOMAS BEECHAM, BART.
Ted Heath's Kenny Baker Swing Group • Solo Dancer and Assistant Maître-de-Ballet, ALAN CARTER
Solo Dancer and Assistant Maîtresse-de-Ballet, Joan Harris • Aria sung by Margherita Grandi
ASSISTANT PRODUCER: GEORGE R. BUSBY • ASSISTANT DIRECTOR: SYDNEY STREETER

The Red Shoes

THE STORY OF

The Red Shoes

During the London season of the famous Lermontov Ballet the Company acquires two new members; Victoria Page (MOIRA SHEARER), a dancer, and Julian Craster (MARIUS GORING), a young composer who had been engaged by Lermontov to rehearse the orchestra.

Vicky Page is ambitious and talented. She has met Lermontov at the home of her aunt, Lady Neston (IRENE BROWNE), and believes that her aunt's importance is responsible for his interest in her. Actually he had seen Vicky's performance at the little Mercury Theatre and knows that this new member of his corps-de-ballet can become a great prima ballerina.

Lermontov (ANTON WALBROOK) is the greatest ballet impresario of his day. In his company he has gathered together the greatest talent in the world. His conductor, 'Livy' (ESMOND KNIGHT); his designer, Ratov (ALBERT BASSERMAN); his maître-de-ballet, Ljubov (LEONIDE MASSINE); his dancers; are all superb, but they must accept Lermontov's iron discipline or quit. To Lermontov ballet is a religion which occupies his entire life—there is no room for anything else, and he demands the same dedication to ballet from each person in his Company.

With its two new members the Company leaves for Paris, where Lermontov learns that his prima ballerina, Irina Boronskaja (LUDMILLA TCHERINA), plans to be married. He is so furious at this "betrayal" that he refuses to wish her luck or to bid her farewell. The Company leaves Paris for Monte Carlo without a prima ballerina. But during the season in Paris, Vicky Page has been under the maître-de-ballet's strict training and, although she is unaware of it, Lermontov plans to launch her in a new ballet in Monte Carlo.

One evening, Vicky receives a note from Lermontov, telling her that his car will collect her from the Hotel de Paris at eight-thirty. Believing that this is an important social occasion she puts on her most beautiful evening dress. The car drives off and carries her up the steep mountain roads above Monte Carlo to Lermontov's villa. As she climbs the poplar-lined steps Vicky meets Julian, who tells her that Lermontov has called a conference. It is a conference on a new ballet, "The Red Shoes," to be based on Hans Christian Andersen's fairy tale of the girl who is bewitched by her red dancing shoes. Vicky is told she is to dance the leading role; Julian is to write the score.

All the geniuses of Lermontov's company concentrate on the ballet. Ratov excels himself with the sets and costumes. Vicky goes into strict training with Ljubov and premier danseur Boleslawsky (ROBERT HELPMANN). She spends her meal times listening to Julian's music.

The first night is a gigantic success and a personal triumph for Vicky and Julian. Lermontov plans a great future for them both.

But the friendship between Vicky and Julian deepens into love. When Lermontov attends Ljubov's birthday party at Villefranche and notices that Vicky and Julian are absent, he is told of their romance.

Mad with fury that any personal relations should interfere with his life-work, Lermontov unjustly complains that Vicky's dancing has fallen off. In a stormy interview with Julian, he tells him that the singleness of mind and ambition he demands from each member of his company excludes any possibility of a love affair. When Lermontov unfairly criticizes his new score Julian quits.

Faced with the choice between her career and her lover, Vicky chooses Julian. She leaves Monte Carlo with him and they get married.

Back in Paris, Lermontov seeks out Irina Boronskaja. She rejoins his company as prima ballerina. But "The Red Shoes" ballet is dropped from the repertoire.

Lermontov hears news of Vicky and Julian through other members of the company. Julian is working on a new opera, but Vicky is attending dancing classes daily without Julian's knowledge.

When the company reopens in Monte Carlo, Lady Neston, Vicky's aunt, is in the audience. Lermontov hears that Vicky is joining her aunt for a holiday.

Lermontov goes to Cannes to board the Paris Express on which Vicky is travelling. Julian has stayed in London for the first night of his new opera. Lermontov attacks Vicky on her weakest point—her ambition as a dancer and the sacrifice she is making for Julian in giving up her career. Eventually she agrees to rejoin the company, and to open in "The Red Shoes" ballet.

Vicky telephones Julian in London to say that she loves him, but still cannot live without dancing. They discover that their opening nights are simultaneous, but before anything can be settled they are cut off.

The next evening, as Vicky is preparing for the opening, Julian comes into her dressing room. He asks her to go away with him immediately, and sacrifice her first night as he has done his. She refuses. Lermontov enters, and the two men quarrel. Vicky, distraught and upset, sends them both away.

After Julian has left—forever—Vicky runs after him, out onto the terrace, high above Monte Carlo station. As she leans over the parapet, she overbalances and falls to her death under the wheels of the express train which is drawing into the station.

Like the girl Vicky created in "The Red Shoes" ballet whose dancing shoes compel her from life and love, so Vicky ultimately has found peace only in death.

ANTON WALBROOK

When the same man can come from an Austrian family, do his stage trouping all over the Continent, settle in England for his permanent work in films, and even do a picture or two in Hollywood, you can truly say he is a cosmopolite—one who knows the world and all its people. That description completely fits Anton Walbrook, who is familiar to the American picture-going public through such roles as the queen's consort in "Victoria the Great," as the title characters in "Michael Strogoff" and "Colonel Blimp," and who also is vividly remembered by those in the film industry for his trip to the United States a half dozen years ago. That safari to the wilds of New York and Hollywood was an education, not only to Walbrook, but also to those who came into contact with him. After that, he qualified as a true cosmopolite.

Walbrook arrived in New York with his own chef and serving force, worried that he would not be able to get anything to eat except corn, pie and other strictly American dishes. He soon perceived that New York had all kinds of cooking to offer, but he then became worried about the food in Hollywood.

When he did arrive in the film capital he immediately had to rent a house in order to have some place where his staff could operate. This brought an immediate result. As soon as he had entertained a few guests, his chef, Henri Morand, became famous overnight, and Walbrook's dining room became a Mecca for the film colony. The famous wives of the famous stars got into the habit of asking Henri for recipes, and soon the habit extended to the fans. Ultimately the studio had to mimeograph a number of the recipes and send them out by the hundreds.

In his newest picture, J. Arthur Rank's Technicolor "The Red Shoes," which Eagle Lion Films will release in the United States, he plays the role of Boris Lermontov, the greatest ballet impresario of the day. The role is not so far off from Walbrook's actual life, for during the time he has been in the British Isles he has made many friends in the folk of the ballet, who join the hordes of other artists in respecting Walbrook's opinions on the subject of ballet and all other arts. In spite of his long residence in England, however, Continental atmosphere still clings to him and in addition to his many British friends, his home in Hampstead Heath is a rendezvous for London's leading cosmopolitan set of artists at his Sunday evening soirees. International friendship is no idea to Anton Walbrook: it is a fact.

MARIUS GORING

Born at Newport, Isle of Wight, of English-Scotch parentage, Marius Goring was educated at Perse School, Cambridge. His father decided to place Marius' education before everything else, and so sent his son to study at the Universities of Paris, Munich, Frankfurt and Vienna. But Goring, already a young man of many parts, had long since determined on a theatrical career, and on his return to England, joined the Old Vic dramatic school and later became a member of the Old Vic company. After touring France and Germany with the English classical players, he rejoined Old Vic for two seasons and appeared in various Shakespearean and classical plays.

He made his London debut in 1934 in "The Voysey Inheritance" and was later seen as Japhet in "Noah" with John Gielgud. The following year he played Phillip of Spain in "Mary Tudor," and appeared in "Girl Unknown" where he met and soon married a young actress, Lucie Mannheim. They now live in Surrey and have a daughter, Phyllida.

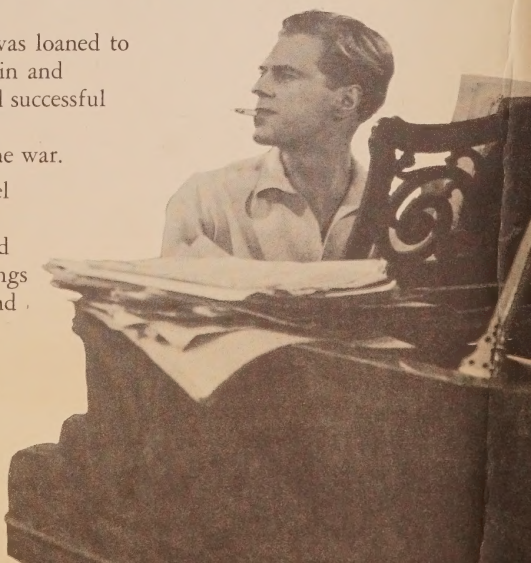
His film career began in 1936 when he played a neurotic in "Consider Your Verdict." This was followed by "The Spy in Black," in which he played the sinister U-boat lieutenant. Before very long came "The Case of the Frightened Lady," in which he was cast as a homicidal maniac.

In 1939, after acting another horror part with his wife in "The Last Straw," Goring made a valiant attempt to break away from the clutches of the macabre and formed his own company with his wife. His first venture—Ibsen's "Doll House"—was cut short by the war and he had to forego his plans in favor of the army.

After serving as an officer in the British Army, he was loaned to the Foreign Office, where he donned civilian clothes again and began what subsequently proved to be a most brilliant and successful counter-propaganda campaign on behalf of the British Broadcasting System, which he kept up until the end of the war.

At that time, he was approached by Producer Michael Powell, who wanted him to play the role of the French Conductor in "Stairway to Heaven." Goring accepted and by his brilliant interpretation of the Frenchman's wanderings between heaven and earth, once more proved his worth and reputation as an actor of imagination and ability.

After he finished acting in this film, he was offered a leading part in "Take My Life" which he followed with a brilliant performance as the romantic lead in "The Red Shoes."



MOIRA SHEARER

One Saturday morning several years ago, a skinny moppet with a turned-up nose and a mass of unruly carrot-colored curls hurried through the streets of Ndola, on the borders of Northern Rhodesia and the Belgian Congo, to her first ballet class.

She was at that time living there with her mother and father, a civil engineer in the British Colonial Service. Their decision to send their daughter—Moira Shearer—to the local dancing class laid the foundations for her brilliant career as one of Britain's most promising young ballerinas, for by the greatest good fortune, the teacher was Ethel Lacey, former member of the Diaghilev ballet and pupil of Cechetti. Acting upon Miss Lacey's advice, Moira was taken to the celebrated Russian teacher, Nicholas Legat, when the family returned to England, and through his training, and the valuable lessons in stage technique Moira obtained at the same time, she soon became an accomplished ballerina.

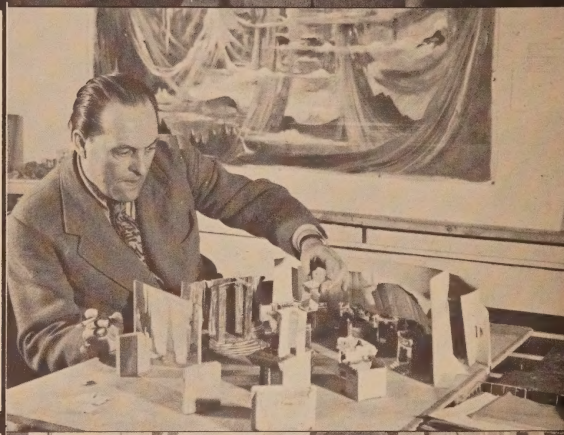
It was during her 1946-47 season at London's Covent Garden that her years of training and gradual development in the company bore fruit. She was chosen as one of the six dancers in Ashton's outstanding ballet to Cesar Frank's "Symphonic Variations," an abstract subject depending largely on the dancer's musicianship. Moira also danced the leading roles in all the classical ballets, and her Odette-Odile in "Le Lac des Cygnes,"; Princess Aurora in "Sleeping Princess"; and the doll in "Coppelia" were all outstanding successes.

It was during this season that film director Michael Powell was haunting ballet companies to find a young dancer to play the lead in a ballet film he was anxious to make. As well as being an exquisite dancer, the girl had to be beautiful and intelligent enough to master not only the different technique of screen ballet but also an exacting acting part. His choice immediately fell on Moira Shearer. Although she had already turned down several film offers, Moira was persuaded to accept the leading romantic role of Victoria Page, a young ballet dancer, in "The Red Shoes."

Production was scheduled for the summer break between the Covent Garden seasons. Moira stepped off the stage one Saturday night into a plane on Sunday morning and by 5 A.M. Monday, was playing her first scene in Monte Carlo where the unit was on location. During her film work, she kept rehearsing for the Covent Garden's new season and she opened in Massine's new ballet, "Mam'zelle Angot," one day after finishing "The Red Shoes."

BEHIND THE SCENES

• *LEFT TO RIGHT, EMERIC PRESSBURGER, MICHAEL POWELL AND MOIRA SHEARER*



• *HEIN HECKROTH, DECOR AND COSTUME DESIGNER*

• *LEFT TO RIGHT, ELSIE WITHERS, HEAD OF WARDROBE DEPARTMENT, TERENCE MORGAN II, DOROTHY EDWARDS, WARDROBE MISTRESS*

• *TERENCE MORGAN II, MASK DESIGNER*

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https://archive.org/details/souv-red-shoes

"THE RED SHOES"

Cast

Boris Lermontov.....ANTON WALBROOK
Julian Craster.....MARIUS GORING
Victoria Page.....MOIRA SHEARER
Ivan Boleslawsky.....ROBERT HELPMANN
Ljubov .....LEONIDE MASSINE
Ratov .....ALBERT BASSERMAN
Boronskaja .....LUDMILLA TCHERINA
Livy .....ESMOND KNIGHT
Terry .....JEAN SHORT
Ike .....GORDON LITTMAN
A Balletomane.....JULIA LANG

Her Mate.....BILL SHINE
Professor Palmer.....AUSTIN TREVOR
Dimitri .....ERIC BERRY
Lady Neston.....IRENE BROWNE
Stage-door Keeper.....JERRY VERNO
Lord Oldham.....DEREK ELPHINSTONE
Madame Rambert.....MADAME RAMBERT
Gwladys, Vicky's friend.....JOY RAWLINS
M. Boudin.....MARCEL PONCIN
M. Rideaut.....MICHEL BAZALGETTE
Vicky's dresser.....YVONNE ANDRE

Boisson .....HAY PETRIE

THE BALLET OF "THE RED SHOES"

Solo dancer and assistant maître-de-ballet

ALAN CARTER

Solo dancer and assistant maîtresse-de-ballet

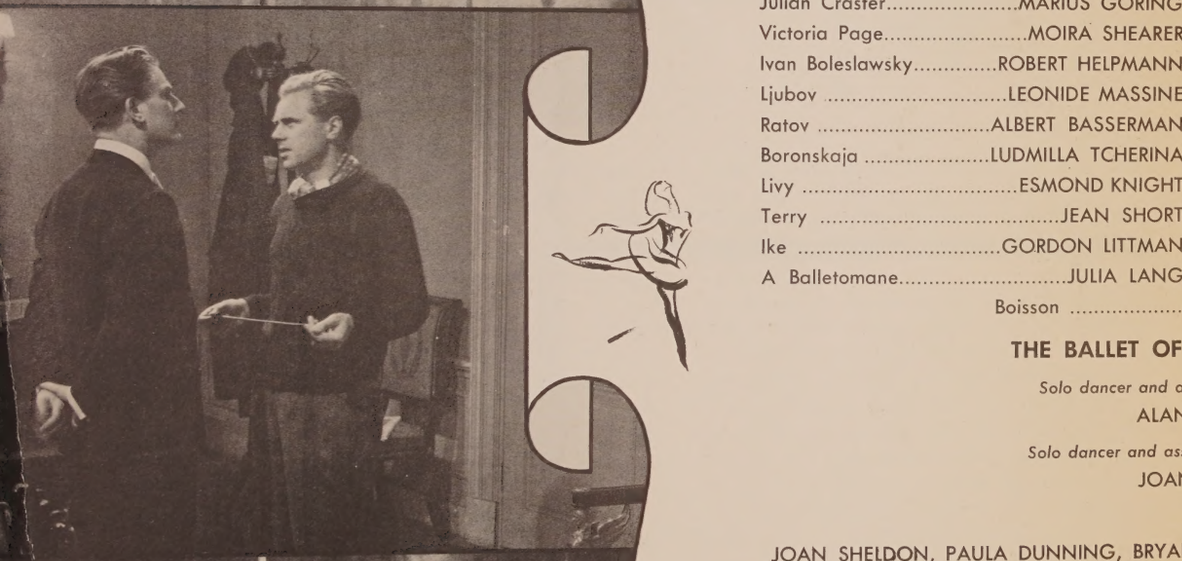
JOAN HARRIS

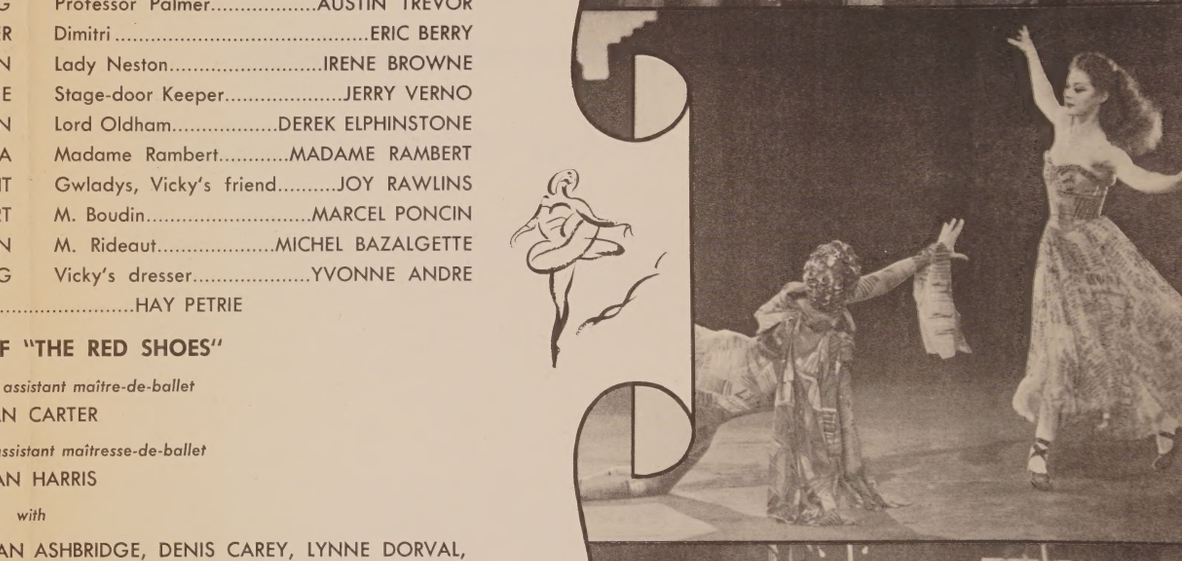
with

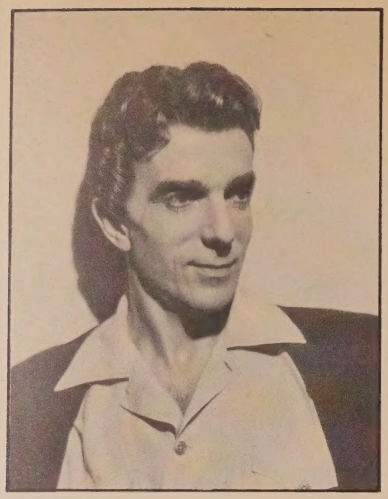
JOAN SHELDON, PAULA DUNNING, BRYAN ASHBRIDGE, DENIS CAREY, LYNNE DORVAL,
HELENE FFRANCE, ROBERT DORNING, EDDIE GAILLARD, PAUL HAMMOND,
TOMMY LINDEN, TRISHA LINOVA, ANNA MARINOVA, GUY MASSEY,
JOHN REGAN, PEGGY SAGER, RUTH SENDLER

and the

CORPS de BALLET







Leonide Massine

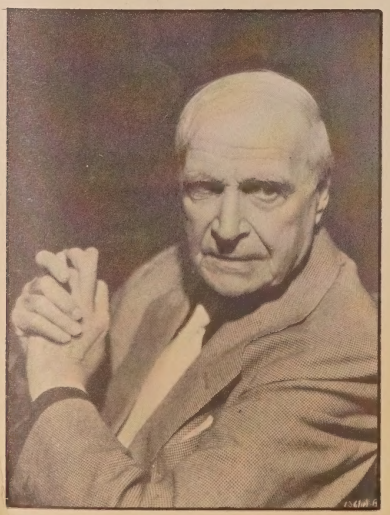
Grischa Ljubov

Born in Russia, Leonide Massine, world-renowned dancer and choreographer, was discovered at the Moscow Imperial School for the Theatre in 1913 by Diaghilev, and remained with Diaghilev's company until 1928. He joined De Basil's company in 1932, and the Monte Carlo company in 1938. Produced such outstanding ballets as "La Boutique Fantasque," "Le Tricorne," "Les Presages," "Choreartium" and "Symphonie Fantasque." For three years was choreographer at the Roxy Theatre in New York. Made two ballet films in Hollywood—"La Vie Parisienne" and "Spanish Nights." Appeared as guest star with Sadler's Wells Ballet Company last season, producing a new ballet, "Mam'zelle Angot." "The Red Shoes," in which Massine portrays a leading dramatic role is his first feature film.

Robert Helpmann

Ivan Boleslawsky

Australia-born Helpmann came to England to train as a dancer with the Sadler's Wells School. Joined the company fourteen years ago, becoming its premier danseur in 1936. During the war was choreographer of many successes including "Hamlet," "Comus," "Adam Zero" and "Miracle in the Gorbals." Made first acting appearance in 1937 in the role of Oberon. Also played Hamlet with the Old Vic Company, and leads in "The White Devil" and "He Who Gets Slapped," both on the London stage. Made first film appearance in "One of Our Aircraft Is Missing," and since has been seen in important roles in "Henry V" and "Caravan" prior to his performance in "The Red Shoes."



Albert Basserman

Sergei Ratov

Eighty-year-old German stage and screen star who soared to outstanding fame on the Continent. Left Germany for Austria when Hitler came to power, and left Austria for Switzerland after the Anschluss. Director William Dieterle brought Basserman to Hollywood in 1939. His films in Hollywood include "Dr. Ehrlich's Magic Bullet," "Dispatch From Reuters" and "Madame Curie."

Esmond Knight

Livingstone Montague

Partially blinded in the battle which sank the Nazi sea-raider Bismarck while serving as a Royal Navy lieutenant aboard HMS Prince of Wales, Esmond Knight made a successful screen and stage comeback to become one of Britain's leading character actors. Appeared in "The Silver Fleet," "A Canterbury Tale," "Henry V," "Black Narcissus," "The End of the River" and "Holiday Camp." London-born, Knight joined the Old Vic Company while still a student at Westminster School. Gained solid grounding in repertory both at the Old Vic and during work in Birmingham. Married to actress Nora Swinburne, Knight completed his work in "The Red Shoes" and then temporarily gave up films to join the Stratford Memorial Theatre Company in Stratford-on-Avon on a two-year contract.

Ludmilla Tcherina

Irina Boronskaja

Ludmilla Tcherina, star ballerina of the Monte Carlo ballet, was born in France, the daughter of a French mother and Russian father. Trained in Paris under Preobrajenska. Has made one French film, "Le Revenant," for Christian Jacques. Is married to Edmond Audran, premier danseur of the Monte Carlo ballet. "The Red Shoes" is her first English-language film.

"THE RED SHOES" BALLET

The three main characters in this ballet are The Girl, The Lover and The Shoemaker. The ballet opens in the village square. The Girl dances to The Shoemaker's window where she sees the magic red shoes. At once she is consumed with desire for them and pleads with her Lover to give them to her. He senses their magic and tries to dissuade her, but The Shoemaker realizes that this is the girl whom Fate intended should wear the shoes. She puts them on and dances away to the fête. The Shoemaker follows her.

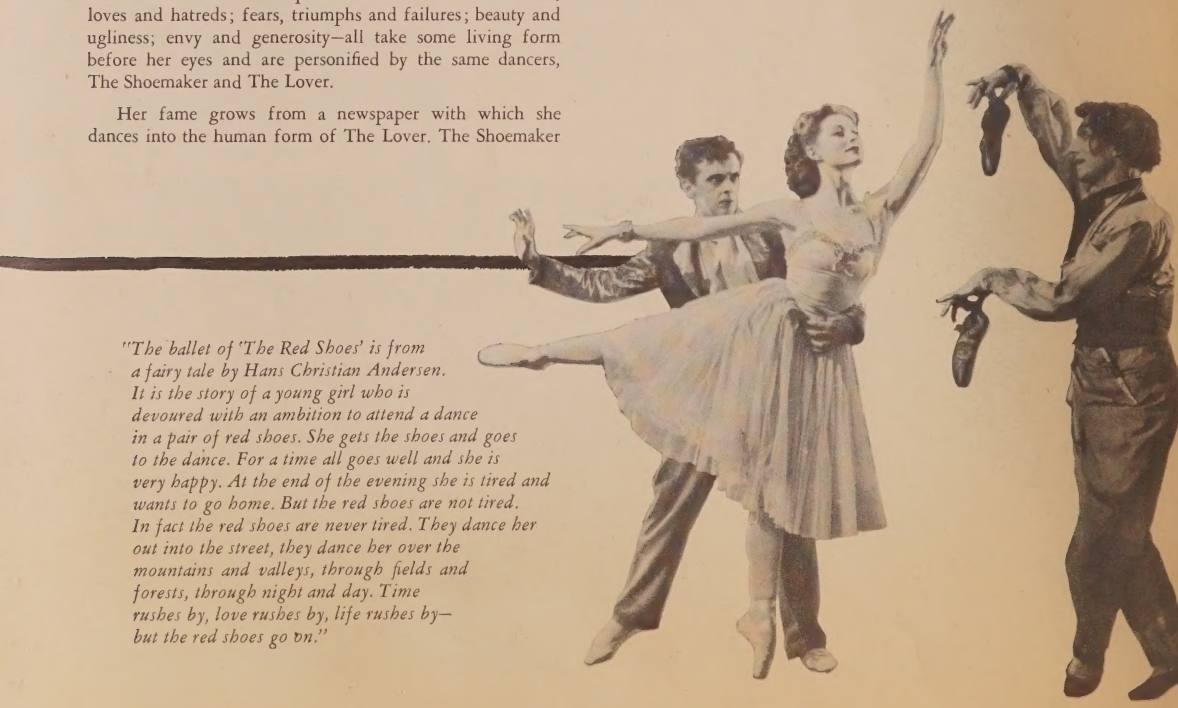
She dances on through the coloured booths with partner after partner but they cannot keep up with the red shoes. Her Lover loses her in the whirling dance, but The Shoemaker is always behind her. At last all her partners tire, they flutter down as paper men and she dances over them. Everything has closed, the booths are dark and silent and The Girl is very tired; she, too, wants to go home. But as she reaches her door The Shoemaker's hands drag her back, and the red shoes force her to dance on. She struggles against them but they are too strong. In desperation she turns to face The Shoemaker and recognizes in him the material form of her own ambition.

At this moment the pattern of "The Red Shoes" ballet becomes confused in the dancer's mind with her own life and her struggle between her love for Julian Craster, the Conductor, and her personal ambition to become a great ballerina. She dances into a dream world of fantastic shapes and sounds. It is the recapitulation of her life. Ambitions, loves and hatreds; fears, triumphs and failures; beauty and ugliness; envy and generosity—all take some living form before her eyes and are personified by the same dancers, The Shoemaker and The Lover.

Her fame grows from a newspaper with which she dances into the human form of The Lover. The Shoemaker leads her through the Dead City of Failure and through the Monsters of Malice and Envy. Suddenly the horrors of ugliness disappear as she finds herself in the gold of a spotlight focused upon her. The spot becomes an island of light and peace as it lifts her higher and higher and dissolves into a ballroom of exquisite beauty where, sublimely happy, she dances with The Lover.

For a second she sees the vast audience and catches a glimpse of Lermontov high above in his box. Then to her the audience becomes a vast sea and Lermontov a rock against which the waves dash. Faint with fatigue she falls back into the wings and suddenly becomes aware of the final sequence of "The Red Shoes" ballet.

It is the village square again, but now it is Sunday morning. Sombre figures are moving slowly into the church, but as The Girl approaches they point to her with scorn. She tries to enter the church to offer repentance for her vanity but the Priest bars her entry. Dying of exhaustion, she sinks down on the church steps. As the macabre figure of The Shoemaker reappears, the Priest turns back to protect her from the evil influence. He unties the red shoes but The Girl is already dead, and as he bears her body away into the church The Shoemaker seizes the magic shoes and puts them back into the window to await the next victim.



"The ballet of 'The Red Shoes' is from a fairy tale by Hans Christian Andersen. It is the story of a young girl who is devoured with an ambition to attend a dance in a pair of red shoes. She gets the shoes and goes to the dance. For a time all goes well and she is very happy. At the end of the evening she is tired and wants to go home. But the red shoes are not tired. In fact the red shoes are never tired. They dance her out into the street, they dance her over the mountains and valleys, through fields and forests, through night and day. Time rushes by, love rushes by, life rushes by— but the red shoes go on."

SCENES FROM

"The Red Shoes" BALLET

Sir Thomas Beecham

Sir Thomas Beecham, England's greatest orchestra conductor, directs his own Royal Philharmonic Orchestra in works of Tchaikowsky, Chopin and Delibes to supply the unusual musical score of "Red Shoes." Sir Thomas' brilliant interpretation of great music is familiar to radio listeners who have heard him as guest conductor of the New York Philharmonic and other great orchestras.

"The Red Shoes" marks only the second time that Sir Thomas has recorded film music; the first being for the Mozart film, "Whom the Gods Love" eleven years ago.

Brian Easdale

Brian Easdale who composed the music for "The Red Shoes" ballet, is one of England's leading composers. Born in Manchester 39 years ago, his first opera "Rapunzel" was given when he was 17. When only 20, his "Dead March" was performed by the London Symphony Orchestra.

During the war he served with the Artillery, later joining Directorate of Public Relations Film Unit in India. On his demobilization, Easdale wrote a brilliant score for his first feature film, "Black Narcissus," which appeared in this country last year.

MICHAEL POWELL • EMERIC PRESSBURGER

Co-writers-producers-directors of "The Red Shoes"

One of the screen's outstanding writer-producer-director teams, Michael Powell and Emeric Pressburger have been credited with some of the most successful films seen on both sides of the Atlantic.

Their partnership started in 1938, when they collaborated on "Contraband" for Alexander Korda. Since then they have made a succession of hits—"49th Parallel," "The Life and Death of Colonel Blimp," "I Know Where I'm Going," "Stairway to Heaven," "Black Narcissus" and now "The Red Shoes," which has been described as the most unusual motion picture ever to reach the screen.

Michael Powell was born in Canterbury, Kent, England. His film apprenticeship was served with Rex Ingram at the Victorine Studios in Nice, France. First prominence as a director was won in 1936 with "The Edge of the World," made on the remote Island of Foula.

Emeric Pressburger, born in Hungary, was first a journalist, then a script writer for UFA. When Hitler assumed power in Germany, he left for France and in 1935 came to England. He was soon acclaimed one of the industry's most outstanding script writers, his screenplay for "49th Parallel," known here as "The Invaders," winning him an Academy Award.

"**EXTRAORDINARY** screen achievement . . . not merely a brilliant picture . . . an epochal one! A screenplay one can see again and again!" —*Jay Carmody, Washington Star*

" 'THE RED SHOES' IS ONE OF THE VERY BEST PICTURES ever made . . . a sensuous, glowing masterpiece of style, beauty and color!" —*Lew Sheaffer, Brooklyn Eagle*

"THE MOST BEAUTIFULLY MADE picture since 'Henry V'."
—*Quaintance Eaton, Musical America Magazine*

"WITHOUT EQUAL . . . most beautiful poetry in motion ever recorded by camera! These 'Shoes' should wear well!"
—*Oscar Davis, Washington Daily News*

"FINE MUSIC . . . Superior Technicolor . . . fine acting — not a minute wasted!" —*Lauren Norvell, Atlanta Journal*

"THE FILM IS SUPERLATIVE . . . enthusiastically recommended to the discriminating." —*Mae Tinee, Chicago Tribune*

"LIKE A LOVELY DREAM! It is positively a must-see picture!"
—*W. Ward Marsh, Cleveland Plain Dealer*

"IT'S DIFFICULT TO FIND enough adjectives to describe it . . . undoubtedly the greatest ballet film ever made . . . engrossing drama which reaches an extraordinary pitch of excitement and suspense." —*Marjory Adams, Boston Globe*

"SHEER DELIGHT . . . Top quality screen entertainment."
—*Edwin F. Melvin, Christian Science Monitor*

" 'THE RED SHOES' is beautiful, enchanting and altogether glorious. Everybody in and everything about 'The Red Shoes' calls for superlatives!"
—*Norman Clark, Baltimore News-Post*

"WORTHY OF A PLACE among the best of all time!"
—*Laura Lee, Philadelphia Bulletin*

"TOPS ANYTHING that Hollywood has been able to offer this year . . . It is sure to receive Academy award recognition." —*Harrison Carroll, Los Angeles Herald & Express*

"I RATE THIS as a top contender for the Academy award."
—*Paul Bruuen, Miami Beach-Florida Sun*

The
Red Shoes
COLOR BY
TECHNICOLOR